

Eliot's Treatment of the Chorus: A Steady Logical Structure (2) *The Family Reunion and the Cocktail Party Case in Point*

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Abstract : *This study is a follow up investigative method on T. S. Eliot's complex theatrical growth and progress in the handling of a very ancient dramatic technique. It is the functioning of the chorus in his dramas. The study is a continuous attempt to shed light on the means Eliot employs the technique of the chorus into his dramas. The study tries to track the procedure of Eliot in employing the chorus in his plays, tracing the development he reached with particular reference to The Family Reunion and The Cocktail Party as Case in Point and comparing Eliot's imitation of the ancient Greek technique and device in these two plays. The study – analytically and critically – commences with an introduction on Eliot and his theory on the importance of the chorus. Then the task moves ahead to manage and analyze the usage of the chorus in The Family Reunion. Subsequently, the work shifts to the second point that investigates the play The Cocktail Party and to be followed by a conclusion.*

Key Words: *ancient technique, antiquity-modernity, drama, plays, Thomas Stearns Eliot, twentieth century.*

1. Introduction:

Eliot is an eminent dramatist, a poet, and a distinguished critic who noticeably influenced English literature and mostly contributed to the revival of poetic dramas in English during the previous century. "Eliot opined that the English literature is part of the European literary tradition since Homer. He succeeded in using the technique of the chorus and its poetic language to fit modern theatre" (Dahami, 2018d). He was born in Missouri, in the United States of America. He was born in 1888 in which this year is distinguished by the death of the great critic and poet Matthew Arnold. This year refers to the disappearance of an eminent star and the birth of another. T. S. Eliot lived a long life of seventy-seven in which he died in 1965. He "wrote poetry and critical essays and reviews before turning to poetic drama" (Dahami, 2017b, p. 89).

Eliot was occupied with writing flowing poetic dramas in his modern age. His preoccupation was how to make such dramas better apply a modern language as its medium. "From *The Rock* in 1934 to *The Elder Statesman* in 1958, Eliot's attempts to rehabilitate verse drama in English theater have been seen as brave but inherently challenged, and ultimately unavailing" (Dahami, 2020; Simpson, 2010).

Drama was initially produced in spiritual, religious, and sacred supplication, dance, and other services. Consequently, the chorus was a convincing character which once proved important and fundamental to drama. The dramas of ancient times represented the sacred nature of all nations and peoples. Drama revealed its tongue in the chaunt, incantation, and invocation of the acting priests, fighters, and warriors. It reflected the principles, convictions, and beliefs of several countries as they discovered the dominance of drama in edifying decent and spiritual values and moralities. Gradually this art form grew into what is entitled the play.

The implantation of the chorus in drama, as it seems, is a significant mouthpiece of the playwright. In ancient drama, the usage of the chorus accentuates the tragic moments in a drama through its comments. "Like the Greek dramatists, he [Eliot] introduced the Chorus in drama. The credit of reintroducing verse drama in the modern world with the Chorus in the modern world of extremely realistic mentality must go to Eliot, and he showed great courage and skill at that" (Sarker, 2008, p. 158). Furthermore, "Greek drama followed specific dramatic techniques. Eliot also was reminded of the fact that Greek drama included music and choral passages, which gave the playwrights the freedom to express beyond the boundaries of the plot" (Dahami, 2020; Elmo Raj, 2018). Moreover, for achieving his goal, Eliot went back to the old Greek plays to captivate the dramas of the "Greek leaders in addition to those of the great Elizabethan figure such as William Shakespeare. The result shows, in all his plays, the deep-rooted Greek dramas appear to make their influence in Eliot's plays from *Sweeney Agonistes* to his last play" (Dahami, 2018b). The meaning of the chorus in the early Greek drama, as stated by Supryia (2009), is a collection of individuals who chanted and danced. It has a great role symbolized in commenting on the action of the performed play. The chorus is also used to sing odes. It has its roots in an old Greek spiritual event. It is also used in the tragedies as well as in the Roman plays. Furthermore, Harding (2011), affirms that the chorus achieves many other crucial functions. It offered T. S. Eliot a poetic mouthpiece to communicate some of his most influential, authoritative, powerful, and dominant lines without suffering too much

about the growth and progress of the characters. The chorus is capable of conveying the voice of the dramatist in addition to inspiring the heart and delivering heart, liberating the soul and exciting the views of the audience.

T. S. Eliot, in his critical article 'The Three Voices of Poetry', affirms that there are three decisive voices of poetry. The one concerning us is the second voice which is the expression of the poet who speaks through the chorus to the spectators. Along with Eliot's views, the second and third voices possess the possibility to be appropriate for the convincing dramatic chorus. In his proposition, Eliot confirms the influence and worth of the chorus. They are the voices of the poet delivering his idea to the spectators. "The use of the choruses in the play is an important point because it is poetic. It is full of songs, chants and dances as a modern twentieth-century poetic drama" (Dahami, 2019). Along with his remarks, observations, and annotations in his critical essays, reviews, and his plays, Eliot started to reproduce the treatment of the chorus in his first two dramas. However, later on, he gradually tried to finish off its implementation in his later poetic plays until he largely avoided the employing of the chorus as a sovereign character. "Eliot's dramas are stretched out of poetry since he started his career as a great poet before turning his preference to poetic drama, and no one denies the opulent of dramatic elements in his poetry" (Dahami, 2020; Dahami, 2018a).

As I have mentioned in the previous paper that Eliot started writing *The Rock* after he was requested to deal with the choruses for such a piece of dramatic verse that has a religious motif, argument, and theme. Then, he wrote the ritual drama *Murder in the Cathedral*, which found its innovative onlookers in a spiritual setting completely applying the ancient Greek styles especially the chorus. "The success of *Murder in the Cathedral* whetted Eliot's appetite for the theatre and he threw himself into writing a new play, *The Family Reunion*, ... he quickly returned to drama afterward, composing three plays in eleven years: *The Cocktail Party* in 1948 (perhaps his most successful play)" (Cooper, 2006, p. 89). It can be said that *Murder in the Cathedral* paved the way for Eliot to go further with a new manner in the usage of the chorus in his next play *The Family Reunion*.

2. The Family Reunion :

In, *The Family Reunion* (1939) as his first contemporary drama of themes, setting, and characters, Eliot thrived in making the conventional usage of the chorus contemporary, for the first time, with a new thematic method. This play is about the theme of sin of fathers and mothers on the one hand, and expiation by their successors on the other. "The idea of the father son relationship does not point to an inherited sin, but to an inherited human nature that draws its flaws from the original sin of the Adamic fall" (Popescu). Eliot, in this spot made use of mingling the Greek style and technique of writing plays and making these plays religious. He transformed the ancient Greek technique of chorus but still attached to the early conventions.

The Family Reunion is the second fulfilled drama of Eliot. While his preceding drama, *Murder in the Cathedral* is a sacred drama and its characters are religious and historic, the new drama is a modern drama about family matters and relationships. It came to the scene four years after his previous play, *Murder in the Cathedral*. In *The Family Reunion*, Eliot worked laboriously to achieve his intention of writing a contemporary play with a modern theme and setting. The play appears to be an improved drama "than *Murder in the Cathedral*, better integrated, less of a charade. This time the subordinate characters are real persons, fuller, more differentiated, more sympathetic; and the ideas behind the play are fused into the action and the characters" (Grant, 2006, p. 381). In his critical essay 'Poetry and Drama', Eliot (1950), comments on the making of *The Family Reunion* saying that he was determined in his next drama to use a theme of modern life with characters of the same time they are living in their own world which resulted in his new play *The Family Reunion*.

The characters in *The Family Reunion* can easily be classified into five ranks. First, there is Harry, the hero, who gains spiritual insight through suffering and goes to work out his spiritual salvation. Second, there are transitional characters who have a little of spirituality, but do not care to work out their spiritual salvation. Agatha and Mary are such transitional characters. Agatha is the spiritual guardian of Harry. She has an understanding of his spiritual troubles, and encourages him to make the right choice. She tells him that she knows his past and future. Third, there are the characters who live completely on the physical level. They have no spiritual insights or even spiritual troubles. They are Amy, Harry's mother, Ivy and Violet, his aunts, and Charles and Gerald, his uncles. Fourthly, there are the Furies or Eumenides, the Greek goddesses of Revenge. They are the supernatural characters whom Eliot has introduced in imitation of the practice of the Greek dramatists. They symbolize the working of destiny in human affairs. The Furies also symbolize Harry's progress from ignorance to spiritual insight. At the beginning Harry tries to escape from them but at the end he chooses to follow them. The Chorus in *The Family Reunion* is more original than Eliot's earlier dramatic works. It has many features of its own. Its members, the aunts and the uncles, actually play a real role in the action of the drama. Sometimes they withdraw for a while from the action of the play to become only observers and express their thoughts in union. The members of the Chorus are characters who move and live entirely on the material and physical level.

The play comprises undeniable speeches which are parts of a dialogue or a discussion. Brooker (1991), comments on the implementation of modern language and technique of this drama saying that there are many lines in

The Family Reunion that a person can effortlessly consider of hearing in the drawing room of a real house in the countryside in North England. The follower of the situation distinguishes that the language in this drama depicts various levels of meanings and connotations. The dialogues appear generally analogous to the discussions of the normal everyday discourses, interviews, dialogues, and instructions.

In 1937, after two years of the making of *Murder in the Cathedral*, Eliot confirmed in a lecture on the sacred plays that such plays should bond the distance between the two segments of life - secular event and religious faith. Moreover, the spectators need to observe and hear drama from performers who are clothing the same style and design in their time, living in houses and communities of the modern age. The characters are capable of exploiting all the facilities, that are used in the common life of the spectators for instance telephones, cars, and live in modern houses.

Although this play has a contemporary theme and setting, T. S. Eliot turned back to the Greek tale of *Orestes* by Aeschylus. Eliot's retaining of the mythical technique for *The Family Reunion*. It is "based on Aeschylus's *Oresteia* and requires the Eumenides or 'Furies' of the myth to appear on stage – and his continuing use of a chorus, however, indicate that Eliot was not ready to submit wholeheartedly to the generic" (Chinitz, 2009, p. 76) principles of contemporary common drama". In *The Family Reunion* and his later dramas, Eliot exercised a predictive mythical resource of style. The struggle between the characters provided Eliot with a central argument of the play. Accompanied by the actions in Aeschylus's adaptation of the legend, it provided a state of affairs full of dramatic potentials which Eliot improved in contemporary terms. In the play *Choephore*, the son, Orestes retaliates his father's death by murdering his mother. Next, as an assassin of his mother, he is hunted by the Furies.

The Furies are transformed in the course of the play from the Greek goddesses of Revenge to the benevolent angels of Christian conception providing the correct instructions and guidance to the hero, Harry. The change in Harry is guided by this transformation of the Furies. Fifth, there is a chorus consisting of the uncles and aunts. The Chorus in this play comments on the characters and the action. It gives an idea of the future turn of events. It is sometimes reflective and prophetic. Eliot introduced the Chorus in imitation of the Greek practice but he has adapted it to his own purposes and made it in this play, something new and different.

This play is divided into two portions, every part comprising of three scenes. Eliot has presented the chorus also in this tragic play. Though Eliot shadowed the classical Greek mode of tragedy and so presented the chorus but he has not followed the traditional perception of the chorus.

In this play, Eliot has included a further feature by the use of mythical style. *The Family Reunion* consists in employing the past for parallelism, bond, and convention with the present, so that one helps to bring light and the other, to elucidate. In *The Family Reunion*, The subject of the myth is a family-curse and its way in which the master of the family suffers and expiates for it. In the play, T. S. Eliot has employed Greek legend as demonstrated in Aeschylus's drama *Orestes*. The issue of the legend is a family curse and the means wherein the master of the family agonizes and then expiates for family.

For the first time, Eliot abandoned the regular use of the chorus, and instead, applied four characters of the family with their personal titles as components of the family on the one side, and sometimes together as the chorus, on the other side.

The characters however are real and well-defined. When they are applied as a chorus, they are credible, forceful, and influential because spectators/readers already know them as individual characters. These four members, as the chorus, are free to speak about the views, beliefs, and ideas of which they are scarcely aware as individual characters. The suitability of this might not be comprehended on a stage production, nonetheless it is probable to be felt. It gives the chorus actual labor to do in the progress of the play.

As several critics emphasise, the alteration in the applying of the Chorus from the individuality to the plurality is not suitable because it is hard to accomplish an operative departure from the dramatic convention. The chorus is a new technique Eliot applies as a new style. He does not apply the chorus as an autonomous character but employs the role of the chorus to characters who perform the two roles; once as the chorus and another time as real characters by their own names.

The action of this play to a great extent resembles the action of *Choephore*. There is a close and identical parallel between the two dramas. Smith, (2015), declares that the Greek sources that Eliot has employed have been selected since they have appeared to him predominantly rich in spiritual, mystical, and divine connotations. The dramatist skilfully changed the Greek to suit Christian terms nevertheless keeps such connotations hidden and masked in the events of the modern situation.

There are the Eumenides that were known as the Furies. They are the Greek deities of Revenge. It is obvious that "most of Eliot's dramas, and all that have a contemporary setting, are fixated on at least one Greek tragedy: *The Family Reunion* is paired with Aeschylus's *Eumenide*" (Simpson, 2010). The Eumenides are the supernatural characters whom T. S. Eliot has presented in imitation of the implementation of the Greek ancient dramatists. They represent the working of destiny on human affairs. The Furies also represent Harry's development from unawareness to spiritual vision, awareness, and acumen. There is a chorus involving the two uncles and the two aunts. They, as a chorus, bringing

remarks on the characters as well as the action. Eliot, in this play presented the chorus as an imitation of Greek traditions and methods but he has modified it to his own tenacities, giving it an original, inventive, modern, and different roles.

The four assembled relatives, uncles and aunts, are simply representatives of the decadent English landed gentry. They are connected to the rules, conventions, customs, practices, and habits of sophisticated and stylish life. The aunts Ivy and Violet and the uncles Gerald and Charles, in their dialogue as a chorus, are not observant, keen, or aware of the spiritual dilemma of Harry. Their speech is full of confusion, surprise, shock, dissatisfaction, and disappointment. The four uncles and aunts are puzzled, befuddled, and confused by the talking of Agatha about Harry and his mystical condition. Their puzzlement and uncertainty are seen in their speech as a chorus when they talk about their uncomfortable feelings and annoyance, nervousness and fear. They all long for going into their private rooms to escape the nosiness of reality.

In the final scene of the first part, the hero of the play Harry Monchensey and Mary join the chorus of the gathered uncles and aunts. They, as individual characters by their names, request Mary to support them in their task. Nevertheless, she leaves them without a sound. The protagonist, Harry wants to talk about the creatures chasing him called Eumenides. They, out of sight, track him even in his village. Harry divulges his desire to Agatha that he should break out to some place to circumvent and evade from the pursuing of the Eumenides. This scene comes to an end with a statement by the chorus. The chorus (aunts and uncles) now speak in unison about the fate hanging over the family.

From her side, Harry's aunt Agatha advises Downing not to be upset owing to Harry's behaviour that sometimes seems strange. Downing understands Agatha's connotation since he has already realised the hidden Eumenides. The other members of the family are surprised by the unexpected event of Amy's death. Having the role of the chorus, they speak in a way similar to the chorus of the poor women of Canterbury in Eliot's earlier play, *Murder in the Cathedral* to illustrate their passivity, docility, inactivity, and apathy in dealing with events.

T. S. Eliot, as he himself declared, made a touchable progress in doing away with the chorus and making this drama entirely contemporary in theme, setting, language and characters. He sheds light on the flaw of *The Family Reunion* when he pays more consideration to the applying of poetry at the expense of the dramatic features of characters, action, and plot. Above and beyond, his new stratagem of using some of the characters to talk separately as individual characters or collectively as a chorus is not satisfying because the conversion of the characters from being individuals into the chorus is a hard-hitting task. Furthermore, a very important flaw in this play, as T. S. Eliot understands, is the failure of modification between the engagement of the Furies, the 'ill-fated figures,' as an ancient Greek convention, and the contemporary condition. Eliot declares that in any future drama to come, such furies ought to be eliminated.

One of the most conspicuous technical triumphs in all Eliot's poetry is the Chorus that was designed to be spoken by ordinary people. He had no living stage tradition upon which to draw, but he believed that a chorus could still perform the same fundamental function that it had for the Greeks. The play represents a turning point for T. S. Eliot in writing contemporary dramas with modern themes, characters, and plot. It keeps unevenly all the fundamentals of a contemporary play. In *The Family Reunion*, he applies the chorus straight for the last time, but notwithstanding that, the applying of the chorus in such a drama is a new attempt because he applies individual performers at times to collectively denote the chorus, and it is a whole getting rid of this advantage through which his coming dramas might have been doing completely in modern aspects. After getting more experience through this play, T. S. Eliot skillfully, competently, and proficiently should have dispensed with any ancient-fashioned stratagem in his following play, *The Cocktail Party*.

3. The Cocktail Party :

The Cocktail Party (1949) is T. S. Eliot's triumphant play after *The Family Reunion*. No doubt that it is made of a total modern theme. Eliot "changed the title of his own 1949 play from the esoteric 'Upadhammam Samupada' to *The Cocktail Party* in order to, in his words, 'entice the public'" (Bay-Cheng, 2010, p. 22). This play deals with husband-wife common misunderstanding and relations' misjudging. Via this play, Eliot found in the principles of comedy what he thought to be supportive means of designating the influence, impact, effect, and the power of the sacred attitude on the life of modern people. "Mr. Eliot's style and method has produced a play which is very near to life as we suffer it to-day" (Grant, 2006, p. 594).

The Cocktail Party has been acknowledged as the first of Eliot's full-length plays to hide the supernatural forces from view ... Significantly enough, the action of the play is entirely situated in the everyday world. This complies with Eliot's ... professed professional goal to include 'no chorus and no ghosts' as well as with the conscious effort during the production of the play to avoid any 'overt religious words and symbols' (Öst, 2003, pp. 103-104).

The Cocktail Party shows the misinterpretation of love and family bonds and rapport. This play is the third advanced drama of Eliot where he could positively get rid of the device, that he could not do in his preceding two dramas, *Murder in the Cathedral* and *The Family Reunion*. Initially, Eliot could conceal the chorus as an ancient means of drama resulting from the old Greek drama. Nevertheless, as in the previous drama and the rest of his plays, Eliot

appropriated the part of the chorus to other physical characters. The part of the Guardians is not solitary to help the seekers in picking the right way in the direction of mystical fertility; they are of assistance to the modern listeners to have a clutch on the course of actions in the play with their debates and remarks that perform the same role equally to the commentaries of the ancient Greek Chorus.

Eliot (1950), in 'Poetry and Drama' says, to start with no chorus and no flashes or apparitions. He was still motivated to go to an ancient Greek playwright for his theme, nevertheless Eliot was determined to do so simply as a point of retreat and deviation, and to hide the origins very well that no one is going to identify them until he himself pointed them out to his audience. Nevertheless, Eliot could not totally dispense with a Greek theme in this play or even the more modern. T. S. Eliot does not diligently track any traditional story for its own sake. The old Greek legend in this play, for example, has been used by the dramatist as the frame for strengthening a contemporary poetic drama for a realistic theatre.

The play is a drama in three Acts. The first act is located in a London house of the hero, Barrister Edward Chamberlayne while the second act occurs in the clinic of the counsellor Sir Henry Harcourt-Reilly. The last act takes place in the same setting of the first act; the house of Edward. *The Cocktail Party* commences with a cocktail party and similarly finishes with a cocktail party in the same house. The attendants are the same people in both parties with the exception that in the first act, Lavinia is temporarily detached from her husband, Edward Chamberlayne, due to a prior plan of the three Guardians. In the third act, Celia has passed away in joining a religious expedition. By realizing the title, readers and critics can make out that it is totally a modern drama with a contemporary setting, plot, and characters. As a plan, the play was written for the Edinburgh Festival that was first played in 1949 in which *The Cocktail Party* obtained immense success. According to Graham (1990), this play is the most progressive and original point up till now reached in Eliot's dramatic writing. So far of his three dramas this one will confidently prove the most reachable to the ordinary theatregoer. In 1950, *The Cocktail Party* was surrounded by enormous realization and recognition especially after it was acted several times in London and in New York.

In *The Cocktail Party*, T. S. Eliot considerably gives out the applying of the chorus that he found it difficult to do in his first two plays. He wrote this play totally in poetry that could be read or heard with no trouble as very adjacent to the regular daily current speech. In his philosophies on poetic drama, Eliot demonstrated that entertainment is a significant quality for a successful drama. He prospered in making the play an entertaining comedy of a drawing-room. In his traditional critical essay 'A Dialogue on Dramatic Poetry', Eliot (1972), articulates that the determination and benefit of the theatre and drama is to please. Consequently, *The Cocktail Party* is an entertaining comedy of manners. The play begins with a routine talking and superficial discussion by a stylish set of people associated with the upper middle class.

"One of the chief themes in Eliot's poetry, as well as his plays, is the topic of isolation, which is sensed by a soul in loneliness" (Dahami, 2018c). Consequently, *The Cocktail Party* achieves one of the dramatist's goals. It deals with numerous themes for instance the loss of personality, the breakdown of mastering natural relation, and the sagacity of spiritual loneliness, however the focal theme can be easily understood as the importance of choice. The characters of *The Cocktail Party* are faced with the significance of making an encouraging choice.

T. S. Eliot himself, in 'Poetry and Drama', remonstrates that many of the characters in this play keep on outside the action for a longer time, however of all his dramas it is this play whose characters most methodically act upon each other in their negotiation and discussion. There is a communication among the characters even if they appear from time to time to have no straight incentive, impetus, and motivation beyond making themselves comprehensible. It is the pull and push amid characters that makes the discussion and negotiation playable. Eliot made the characters in such a way to achieve a unique lucidity of expression, nevertheless, it is a significant source of power and innovation.

Consequently, the play comes to an end in another milieu than the preceding dramas that end with a chorus in *Murder in the Cathedral* and a chant to free the wicked spirit in *The Family Reunion*. As a modern drama, *The Cocktail Party* finishes with the couple husband-wife arranging for the final party closing the season.

T. S. Eliot, certainly, has mastered in *The Cocktail Party* the dilemma of the old application of the spirits and choruses. However, he retraces his steps again this time to the Greek playwright, Euripides, for the determination of improving his theme. As stated earlier, Eliot (1950), says "To begin with, no chorus, and no ghosts, I was still inclined to go to a Greek dramatist for my theme, but I was determined to do so merely as a point of departure, and to conceal the origins so well that nobody would identify them until I pointed them out myself" (31). The intellectualism of T. S. Eliot surfaces in picking the theme of *Alcestis* for *The Cocktail Party*. It is too masterly concealed that nobody would notice it without being conscious of Eliot's statement. The story of *Alcestis* forms an essential background and source for this play. There are roughly equivalent between the two plays.

The Cocktail Party is the third mature play of Eliot where he could successfully get rid of the two elements which he could not do in his previous two plays, *Murder in the Cathedral* and *The Family Reunion*. First, he got rid of the chorus as an archaic means of drama derived from the old Greek plays. Eliot himself says: "To begin with, no chorus, and no ghosts (Dahami, 2017a, p. 56).

Finally, it is worthy to mention a message edited by Coghill (1974), and sent to Eliot from Sir Geoffrey Faber who explains the importance of this play saying that the simplicity of dialogue, invention, and versification are what make the drama so remarkably impressive. Furthermore, on account of the success that this play gained, T. S. Eliot was stimulated to proceed in the same literary path. The success resulted from the production of *The Cocktail Party* as a contemporary drama with total modern themes, characters, language, plot, and evading the chorus as ancient technique, gave Eliot motivation and inspiration to ahead with drama and the outcome is *The Confidential Clerk*.

4. Discussion:

The Family Reunion has been criticized on a number of counts. The use of Furies is not successful on the stage in the modern age. There is only a gathering of aunts and uncles and they indulge in trivial chatter. Harry, the hero, arrives in a bad temper and leaves after only three hours, as a result his mother dies.

T. S. Eliot, as he himself declared, made a profound advancement in getting rid of the chorus; making the play entirely modern in theme, language, and characters. He casts light on the flaw of *The Family Reunion* when he gives more consideration to the use of poetry at the expense of the dramatic characteristics of characters, design, and plot. In addition, his innovative device of using a number of characters to speak by their individual names once and jointly representing the chorus, is not convincing for the reason that the transition of the characters from being individuals into the chorus is a trying task.

The chorus in *The Family Reunion* fails to understand the spiritual drama of sin and expiation which forms the center and core of the play. The choric chants express a sense of bafflement and bewilderment, as well as a sense of fear and insecurity. They feel and apprehend that something unforeseen is about to happen and that some unknown dangers threaten them. The Chorus appears for the first time in the middle of the first scene of part one.

Because Eliot gave much attention to verse in *The Cocktail Party*, so he was not able to do justice to plot and character. He neglected the conventional use of the Chorus, and instead, he used four figures of the family to represent their individual names as members of the family on the one hand, and he used them sometimes as the Chorus collectively on the other hand. The transformation in the use of the Chorus from the singular to the plural part is not satisfactory because it is difficult to achieve the successful purpose of the dramatic convention. Nevertheless, the most effective and dominant part of the drama is the use of poetry. Some critics have commended the use of great poetical passages in the play.

5. Conclusion:

The plays of T. S. Eliot have found a perpetual and eternal location in the theatre of English drama for the modern stage. In these two plays, *The Family Reunion* and *The Cocktail Party*, Eliot attempted to authenticate his contemporary setting from themes of Aeschylus and Euripides. He successfully endeavoured to dispense with the chorus but not entirely. These two dramas represent a zenith of Eliot's experience and practice which he confirmed in his critical essays and theories.

The ability, talent, and dexterity of the usage of the choruses from complete applying of ancient technique to absconding them gradually is evident in his choice of language. Eliot has presented convincingly that modern drama with its contemporary conventions is possible in the modern age. By means of both his critical articles and his practical societal dramas, Eliot has prominently succeeded in making modern choruses for his two plays. As such, we comprehend that Eliot has greatly participated to create drama of modern language, reducing the ancient convention of the chorus to be contemporary in a modern age.

In *The Family Reunion* and *The Cocktail Party*, Eliot skillfully and gradually could eliminate the old usage of the Greek chorus regardless of hints and allusions of implicit practice to match his models and criticism to render modern dramas in all their components. Consequently, in *The Family Reunion* and *The Cocktail Party*, the use of the Chorus is unique. Eliot has succeeded in using the Greek device with the requirements of the modern age. In short, in these two plays, T.S. Eliot has solved the problems of total imitation of the ancient Greek usage of the chorus, and he has shown convincingly modern chorus with modern names and speaks modern language in this modern age.

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